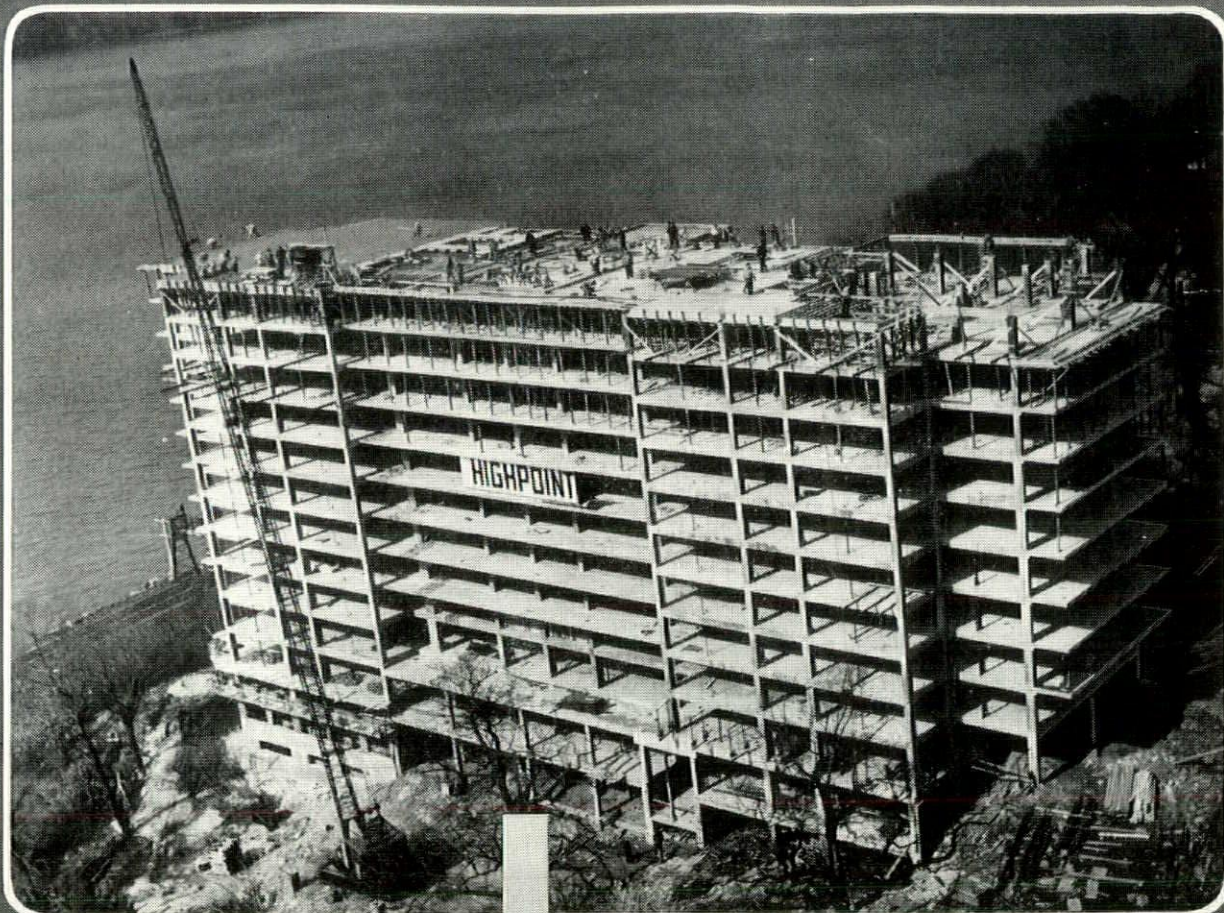


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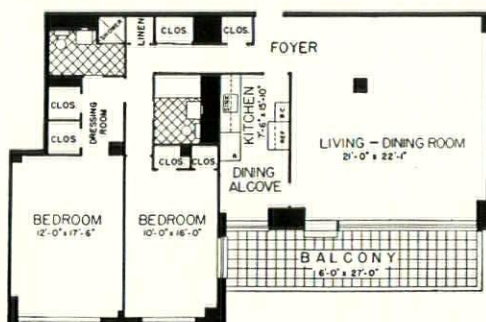
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The floor plan above shows a typical three-bedroom apartment in Highpoint. The floor plan below shows a typical two-bedroom apartment. Owner and builder of Highpoint: Charles Kibel; architect: Henry Kibel; engineer: Greenhut & Taffel. All are from New York City.



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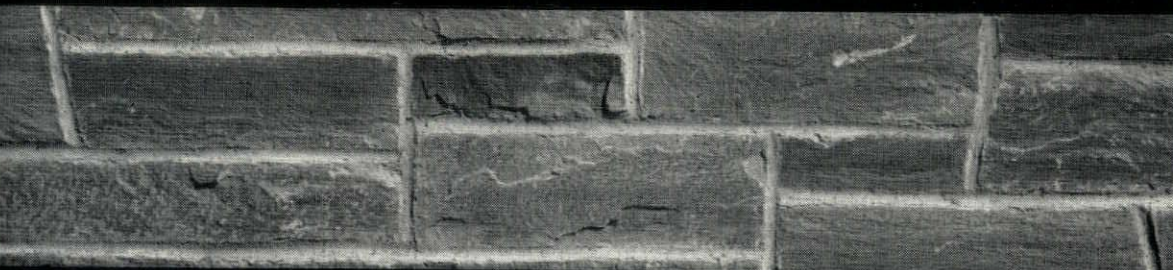
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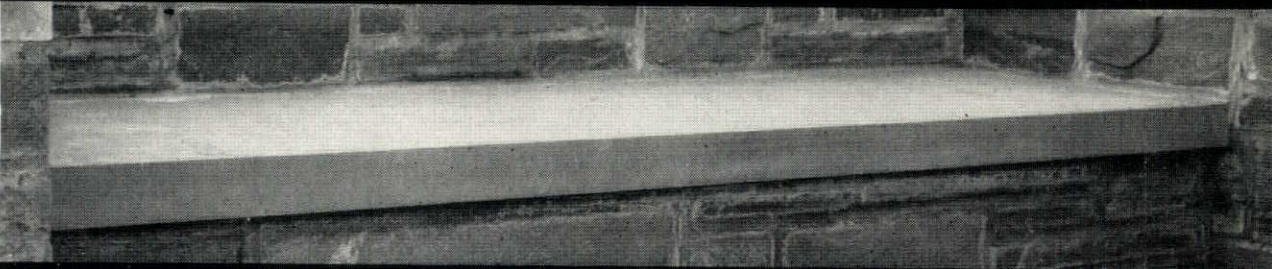


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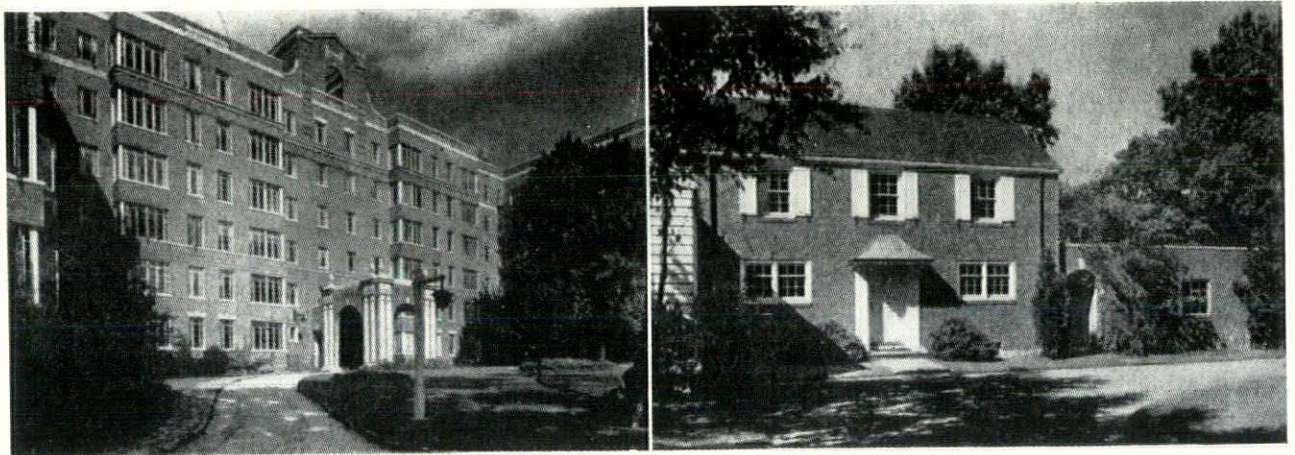
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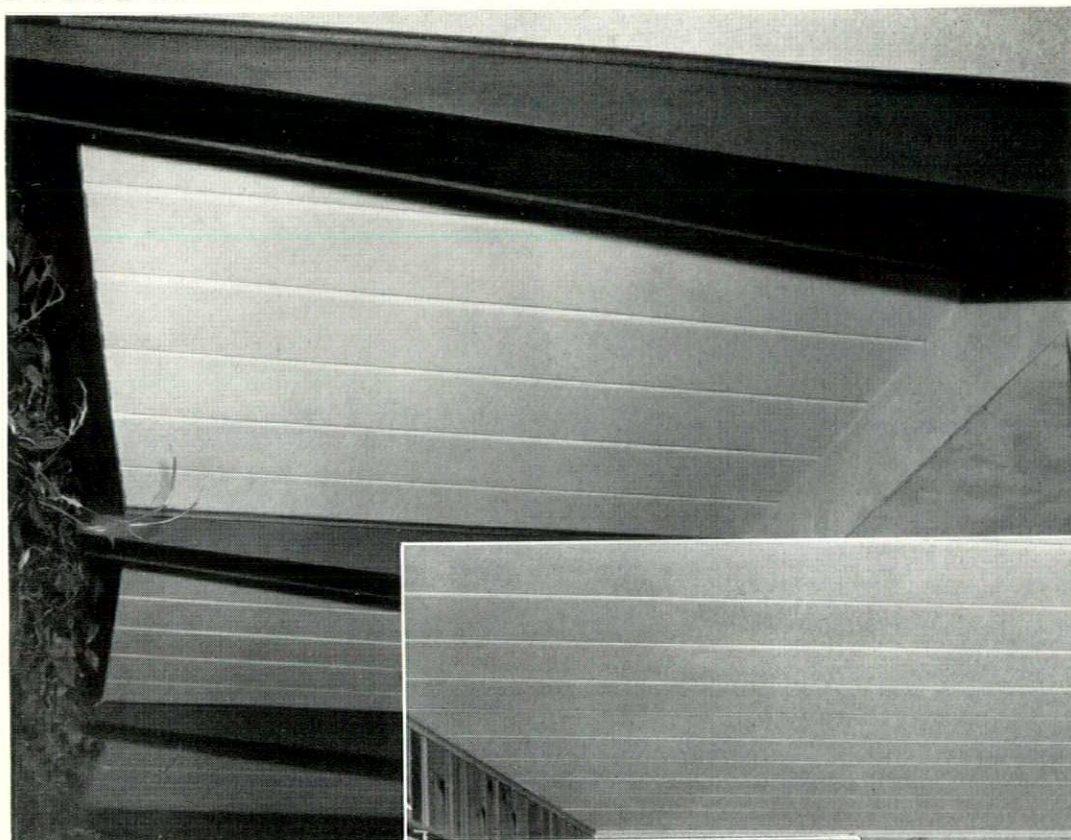
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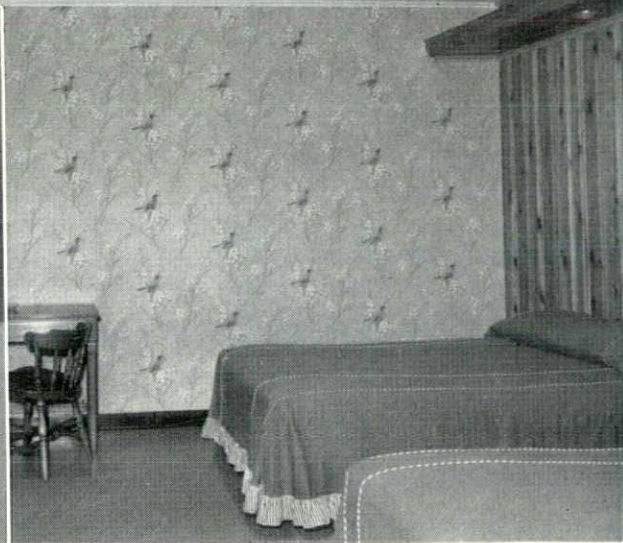
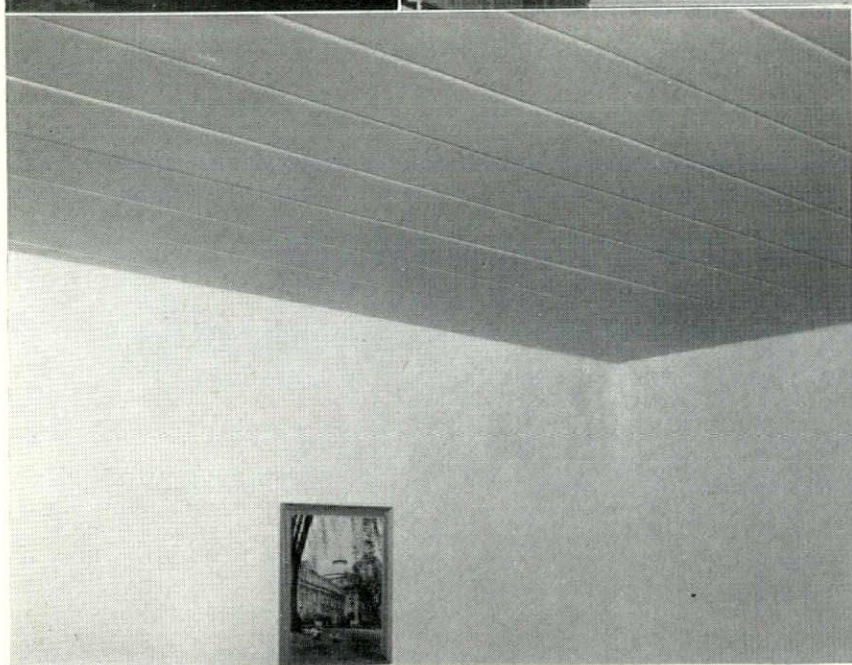
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1957 CONVENTION

SEPTEMBER 18-21

HOTEL STATLER

BUFFALO, NEW YORK

Tentative Program

WEDNESDAY, SEPTEMBER 18, 1957

2:30 p.m. Registration
6:30 p.m. Dutch Treat Dinner

THURSDAY, SEPTEMBER 19, 1957

9:00 a.m. Registration
9:30 a.m. Opening Session
12:00 p.m. Opening of Commercial Exhibits
12:15 p.m. Opening of Architectural Exhibits
1:30 p.m. Luncheon (Men only)
3:00 p.m. Seminar
6:30 p.m. President's Reception
7:30 p.m. Dinner
9:00 p.m. Music and Dancing

FRIDAY, SEPTEMBER 20, 1957

9:30 a.m. Second Session
1:00 p.m. Luncheon
3:00 p.m. Visit to Bethlehem Steel
6:30 p.m. Exhibitors' Reception
7:30 p.m. Annual Banquet (Black Tie)

SATURDAY, SEPTEMBER 21, 1957

9:30 a.m. Final Session
1:00 p.m. Luncheon with ladies
5:00 p.m. Niagara Falls trip
7:30 p.m. Dinner — Hotel Brock

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MORRIS ROTHSTEIN & SON, *Architects*

July - August Issue — Vol. XVII, No. IV

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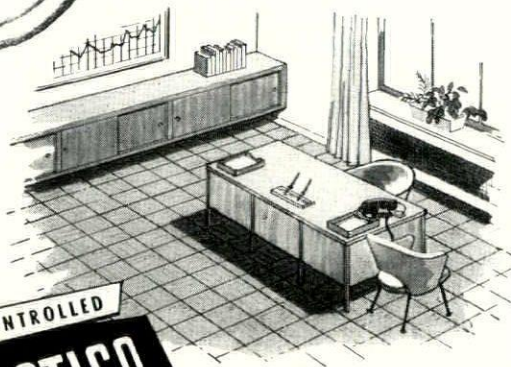
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THE PRESIDENT'S MESSAGE



It is very gratifying to know that these President's Messages are being read by our membership. Several letters were received with very encouraging remarks concerning registration of Architects in the State of New York, in conjunction with our Association. To these members, I am deeply grateful, and can assure you that, as opportunity presents itself, greater effort will be given to this very important issue. It is my hope that our new Executive Director, Mr. Joseph Addonizio, will be able to further our interest in securing legislation with regard to this proposition.

At long-last we have a home for the N. Y. S. A. A.! We are located at 441 Lexington Avenue, New York City. We invite the membership to visit our new headquarters and avail themselves of the services of the office. I wish to take this opportunity to publicly thank Mr. Donald Q. Faragher, and his Committee, who, over a period of years, have given much time and effort in bringing this to a reality. We are very proud of the fact that we now have an Executive Director and an appropriately-staffed headquarters to carry on the very important work of our Association. It is my feeling that we will now be able to give greater service to the practicing Architect in our State. Much can be expected in the future.

Prior to the A. I. A. Convention in Washington, at our Board of Directors' meeting, I was elected your Official Delegate to the Institute Convention. I was very proud and pleased to represent such a great organization, especially at the Centennial Celebration of the Institute. There were many things that made this Convention the most outstanding one in its hundred years of existence. The registration exceeded expectations by one thousand, making a total of forty-five hundred. The speakers were of national renown, such as Mr. Bennett Cerf, Miss Lillian Gish and Mr. Walter Reuther. All of these panelists, as well as many others, gave us a delightful cross-section of the various arts and their relation to Architecture. The keynote address, at the banquet, was delivered by Mr. Henry R. Luce. It was very inspiring to see 48 members of the Institute elevated to Fellows. It was a familiar sight to see our own New York Regional Director, Matthew W. Del Gaudio, busily carrying on the work of the Institute.

Just a word in connection with our own forthcoming State Convention to be held at Buffalo's Hotel Statler. This outstanding Convention will be held September 19th, 20th and 21st. Please mark your calendar now. Your Officers sincerely urge your support of this Convention. We feel that the practicing Architect has an opportunity to voice his sentiments and actually receive more benefits at a State level than at the Institute level. Your Convention Committee has met several times and is planning a very informative panel discussion as well as interesting side trips.

I wish to digress for a moment and briefly comment on an accelerated trip to Mexico City and environs during the early Spring. The new Architecture of the City of Mexico is very daring and its scale of ornamentation must be seen to be really appreciated. One is thrilled by the creativeness of design as well as the boldness of construction. I certainly would recommend to all Architects an early visit to that neighborly country to the South. I hope I have, in some small way, contributed to the public relations of our Association with Mexican Architects. I am now corresponding with the only American who is licensed to practice Architecture in Mexico.

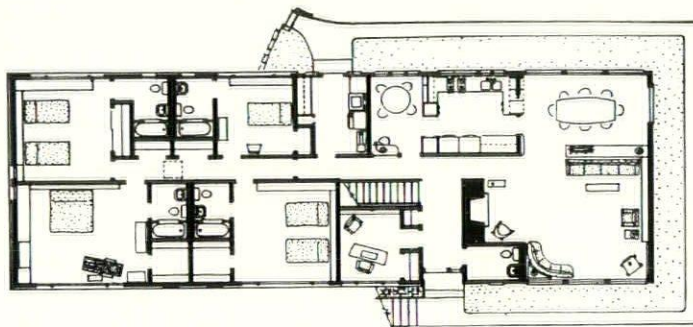
I would welcome subjects of discussion from the general membership which could be answered through this President's Message.

TREVOR WARREN ROGERS

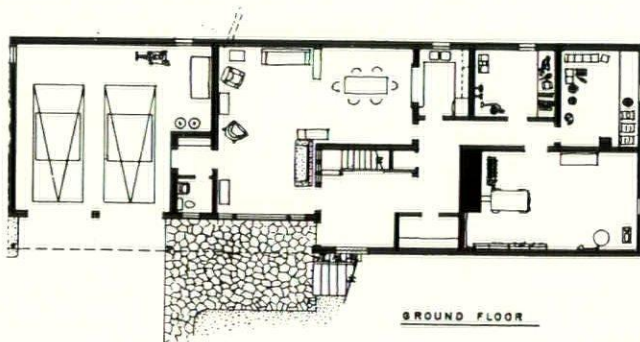
President

New York State Association of Architects

BURGART HOME . . . C. STORRS BARROWS & ASSOCIATES *Architects*



FIRST FLOOR



GROUND FLOOR

Mr. and Mrs. Burgart approached us with the desire to build a winter house. Emphasis was laid on developing compact indoor activity areas with strategic separation of spaces used by junior and senior family functions. This led to individual room thermostatic controls. Decentralized, light, telephone, and intercom controls tie the divided zones together when necessary. Long range food and accessory storage serve from the lower floor.

The house contains many built-in features, such as the low storage counter that separates the living and dining areas. This counter and the others around dining space rise on a twelve inch, blond textured, ceramic tile base lending a light, clean feeling above the parquetry wood floor. Built-in counter height cabinets with stepped-down dressers and mirrors line the bedroom walls and notch into bed shelving. From the downstairs entry the main stair rises past a geometric, glazed tile mural design contrasting with the exposed Douglas fir ceiling in the hall above.

Landscape work is not yet complete.

WILLIAM LATTIN, *Landscape Architect*

KENSINGTON-FILLMORE HOUSING PROJECT

BUFFALO, NEW YORK

MILTON MILSTEIN, *Architect*



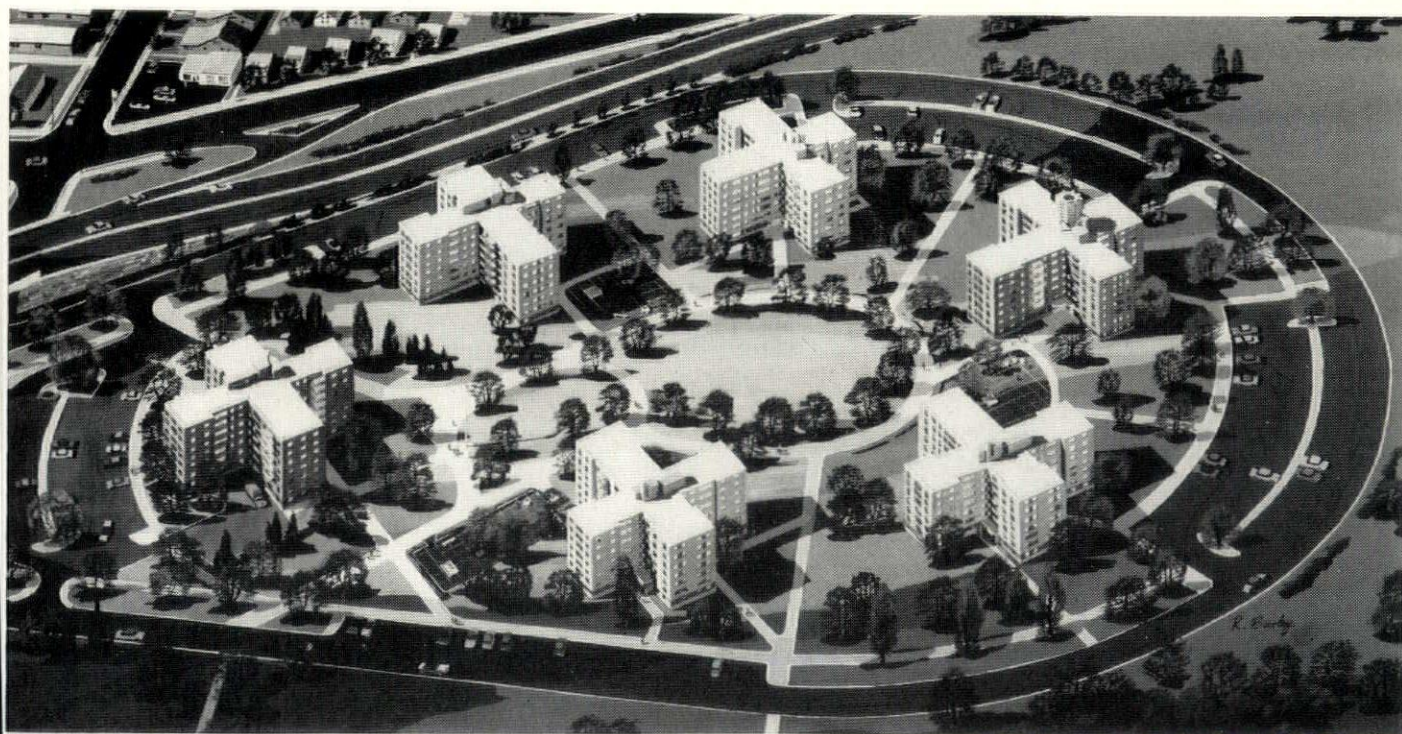
The site of the Kensington-Fillmore Housing Project was originally a stone quarry. Long time abandoned and later filled in to provide a site for a temporary War Time Project, the site of the old quarry now provides the Municipal Housing Authority with a very pleasing middle-income housing project. The site is egg-shaped defined by a perimeter drive and parking areas. The entire center portion of the project is landscaped to resemble a park and includes several developed play areas.

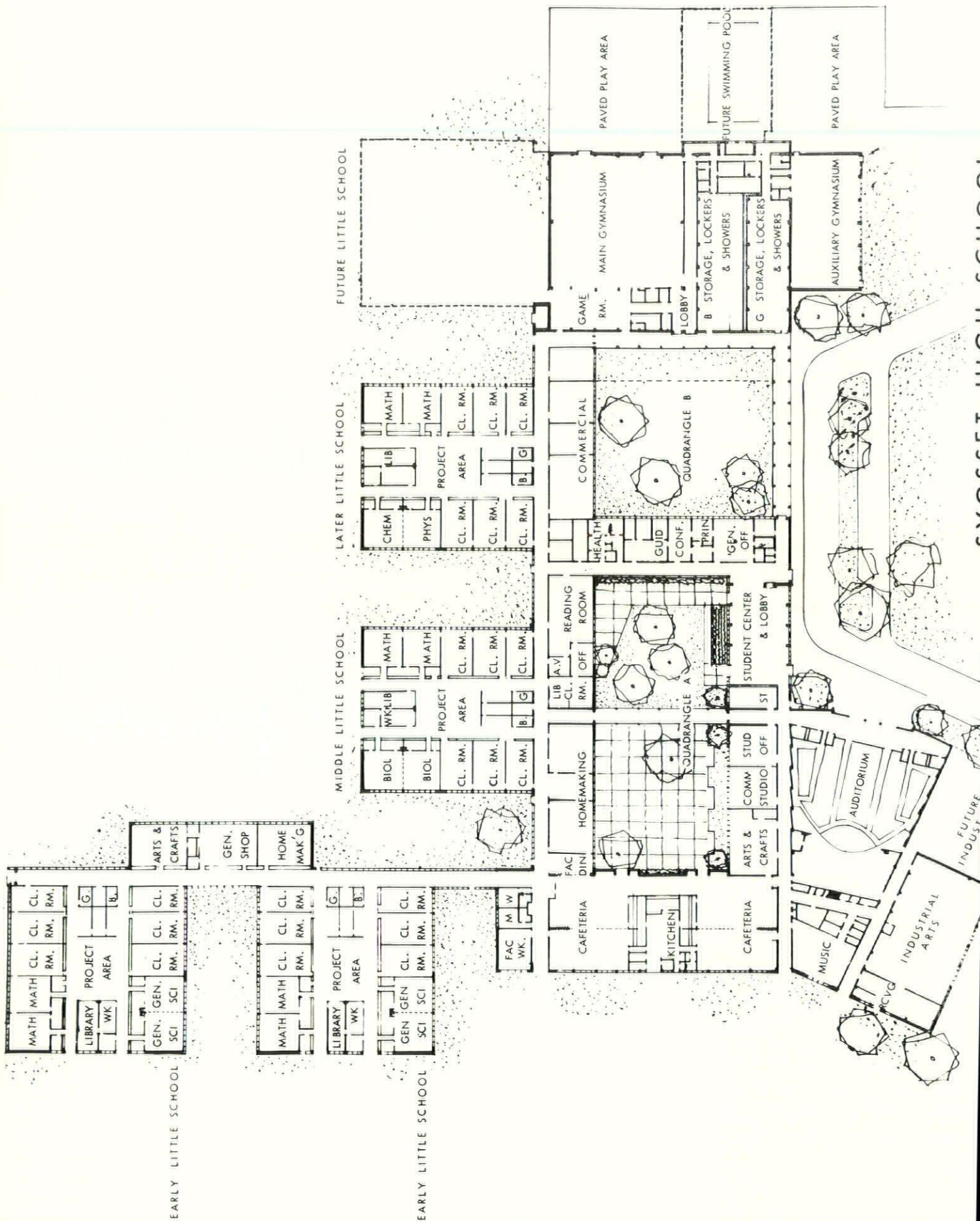
The project is comprised of six seven-story buildings which will provide homes for 371 families or a maximum of 1737 persons. Each building is laid out in a cross type plan accommodating nine to ten apartments per floor. Floors two through seven are typical apartment floors serviced by one elevator and two stairs. The first floor of each building houses the Boiler and Mechanical Rooms, Tenants Storage and Public Lobby Area as well as apartments for the physically handicapped or the aged. One building has the majority of the ground floor devoted to a Community Center featuring a Social Hall, several Craft Rooms and special recreational facilities for the aged.

Each building is supported on piling and reinforced concrete foundations. The structural frame is also of reinforced concrete. The buildings are enclosed in a light salmon colored brick with panels and bands of a contrasting dark red brick. Sixty of the apartments have access to balconies which are enclosed in colorful porcelain enamel metal panels. The ground floor of each building has a continuous band of dark brick at window height, broken at the entrances by large panels of colored terra cotta and textured brick work. Each entrance features a large protecting canopy.

Bids were let in May, 1955. Work is expected to be complete by September, 1957. Cost analysis is as follows:

General Contract	\$3,037,500.00
Plumbing	396,911.00
Heating and Ventilating	183,433.00
Electrical	218,580.00
Elevators	81,850.00
Total Cost of Buildings	\$3,918,274.00
373,800 sq. ft. @ \$10.48	
3,738,000 cu. ft. @ \$ 1.05	



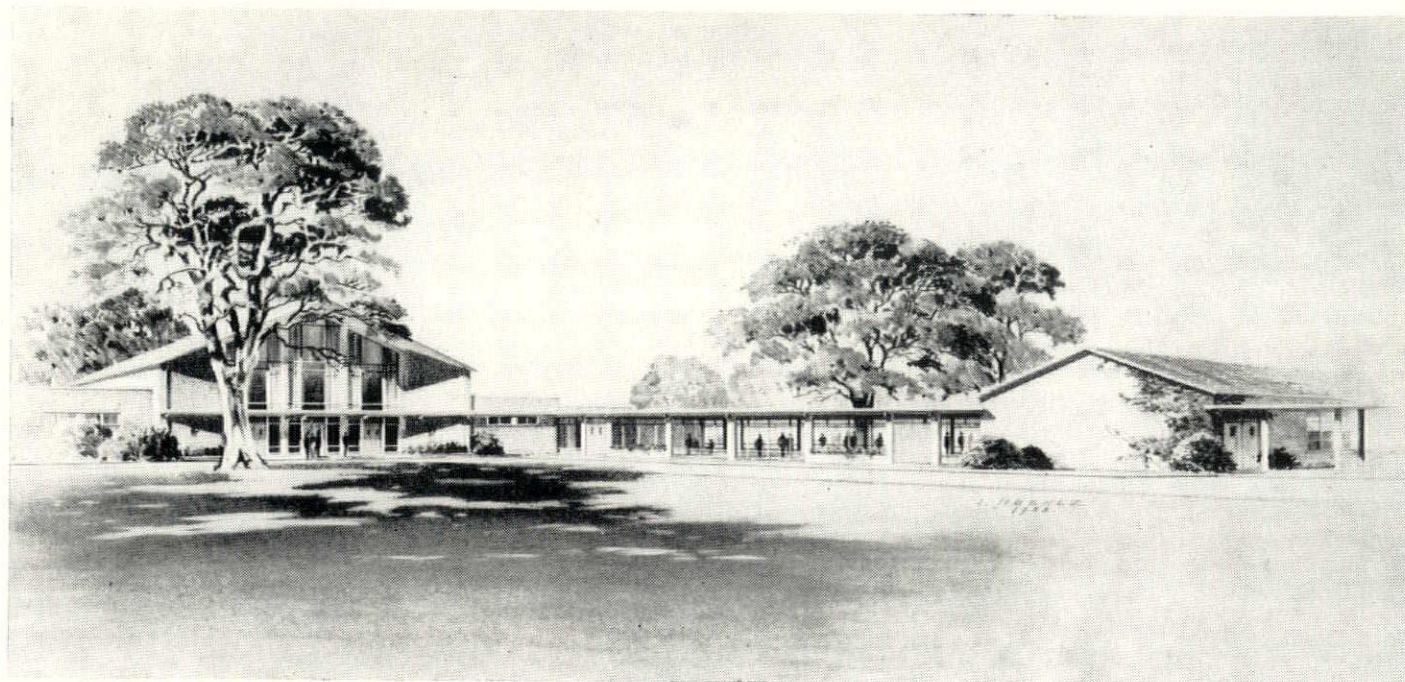


SYOSSET HIGH SCHOOL

SYOSSET HIGH SCHOOL

SYOSSET, L. I., N. Y.

EGGERS AND HIGGINS, *Architects*



Located on a 73-acre site and set in a wooded area so that level, clear space is left for athletic fields and parking areas, Syosset High School accommodates 1760 pupils. Its design is based on a series of quadrangles incorporating a "little school" concept. The advantages of this concept include ease of expansion, use of the units for various grade levels, and the limiting of school groups to 300 or 400 pupils in order to provide more effective guidance and individualized instruction.

Each "little school" has 2 science laboratories and 2 mathematics labs, in addition to 6 interchangeable classrooms for general academic subjects. In the center of each "little school" is a 45' x 50' project area which serves as a multi-purpose space where students meet and work. A small library in each "little school" is

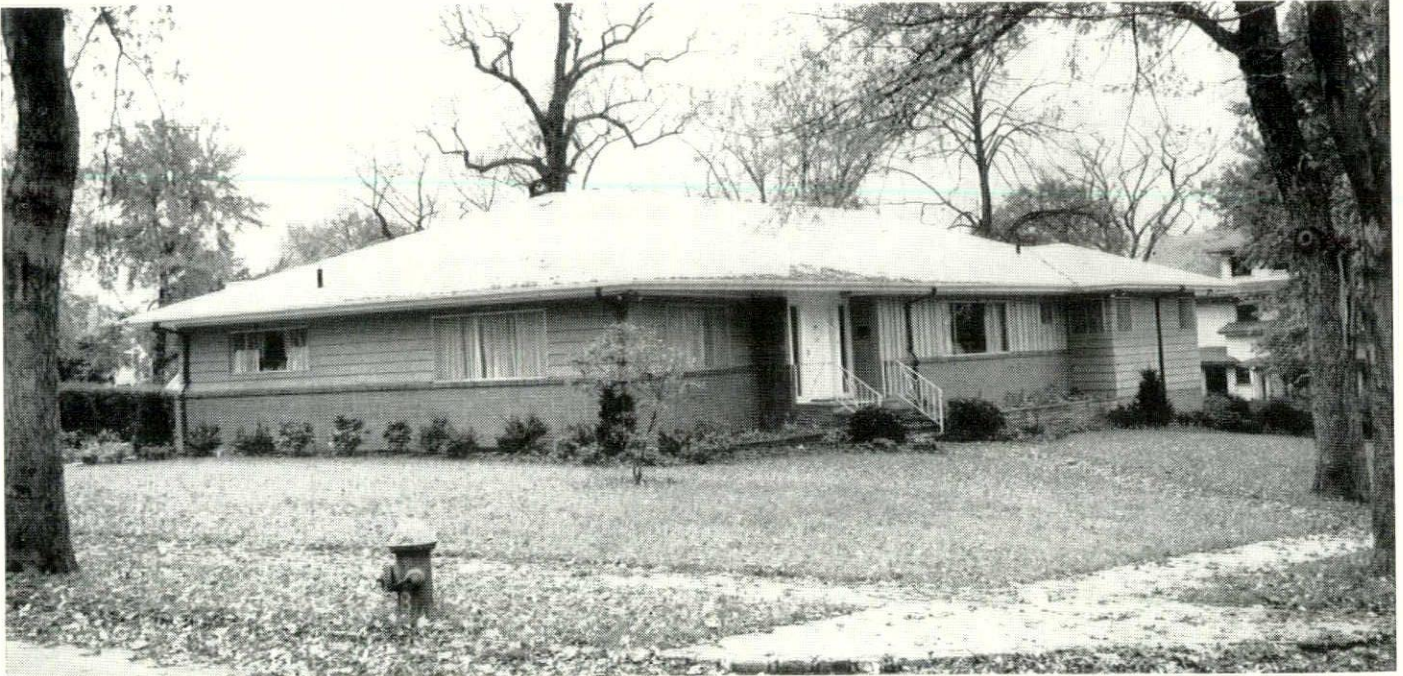
designed to house special reference and study books, and operates as a branch of the central library.

A number of special areas, including the central library and a physical education plant, are easily accessible by corridor to the "little schools." A 600-seat cafeteria is divided into 2 rooms, and each may double as study, assembly and activities areas. Arts and crafts, industrial arts, and business education have also been provided for.

The project, with construction commencing in January, 1956, is nearly completed. Classroom units have been occupied since September, 1956. The construction cost was \$3,250,000, or \$17.75 per square foot. Engelhardt, Engelhardt, Leggett and Cornell were the educational consultants.

TILLIM RESIDENCE

IRVING P. MARKS, *Architect*



Overlooking Little Neck Bay and erected on a corner plot, with a great variance in grade along the building and lot lines, the frame residence of Mr. and Mrs. L. B. Tillim at 18 Beverly Road, Douglaston, contains two bedrooms, living room, dining room, kitchen and dinette, and den, with a television built into the den wall. Portions of the exterior feature sill-high brick veneer, and the front planting area is constructed of random stone.

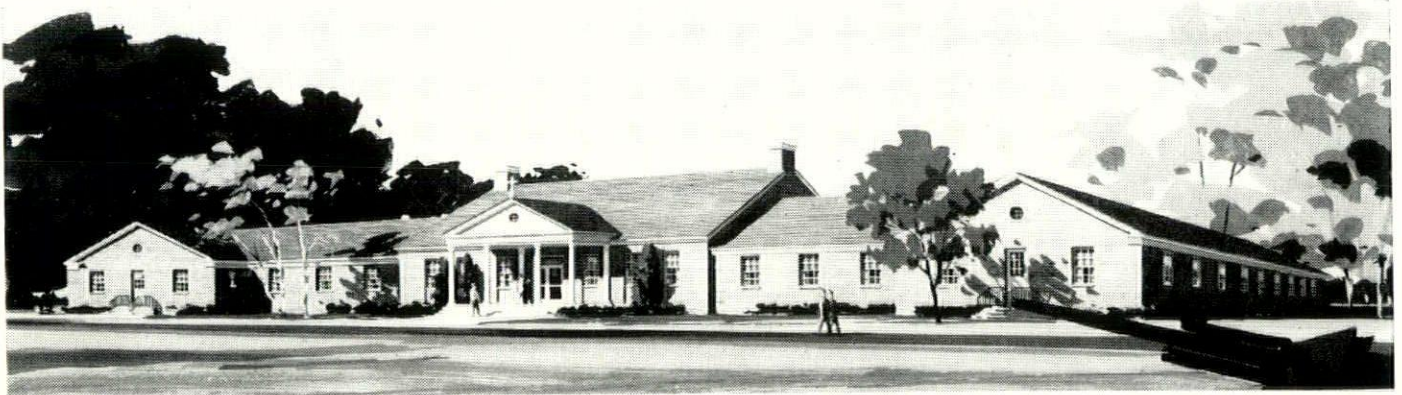
Equipped with a hot air system, the home has two bathrooms and a lavatory. A garage under the building accommodates two cars, with storage space for a boat. A complete laundry is provided in the cellar. Easy access to both screened-in and open patios in the rear of the house insures all-weather outdoor living.

This building received an Honorable Mention Award in the 1956 Queens Chamber of Commerce Building Awards.

DORMITORY BUILDING FOR THE LA SALLE MILITARY ACADEMY

OAKDALE, N. Y.

CARL B. STOYE, A.I.A., *Architect*



Construction of Molloy Hall, a new dormitory unit for the La Salle Military Academy, Oakdale, Long Island, New York, was completed in September, 1956. The one-story brick building, designed by Carl B. Stoye, Architect, of Sayville, N. Y., accommodates 68 cadets in 34 rooms and has suites for two prefects. Other rooms included are a reception hall, recreation room, lounge and library. Double facilities for toilet, shower, drying and locker room functions, and for uniforms, trunks, linens and porters are provided, one for each of the two wings.

Each bedroom has a 16' storage wall for built-in desks, wardrobe and drawers. The building features

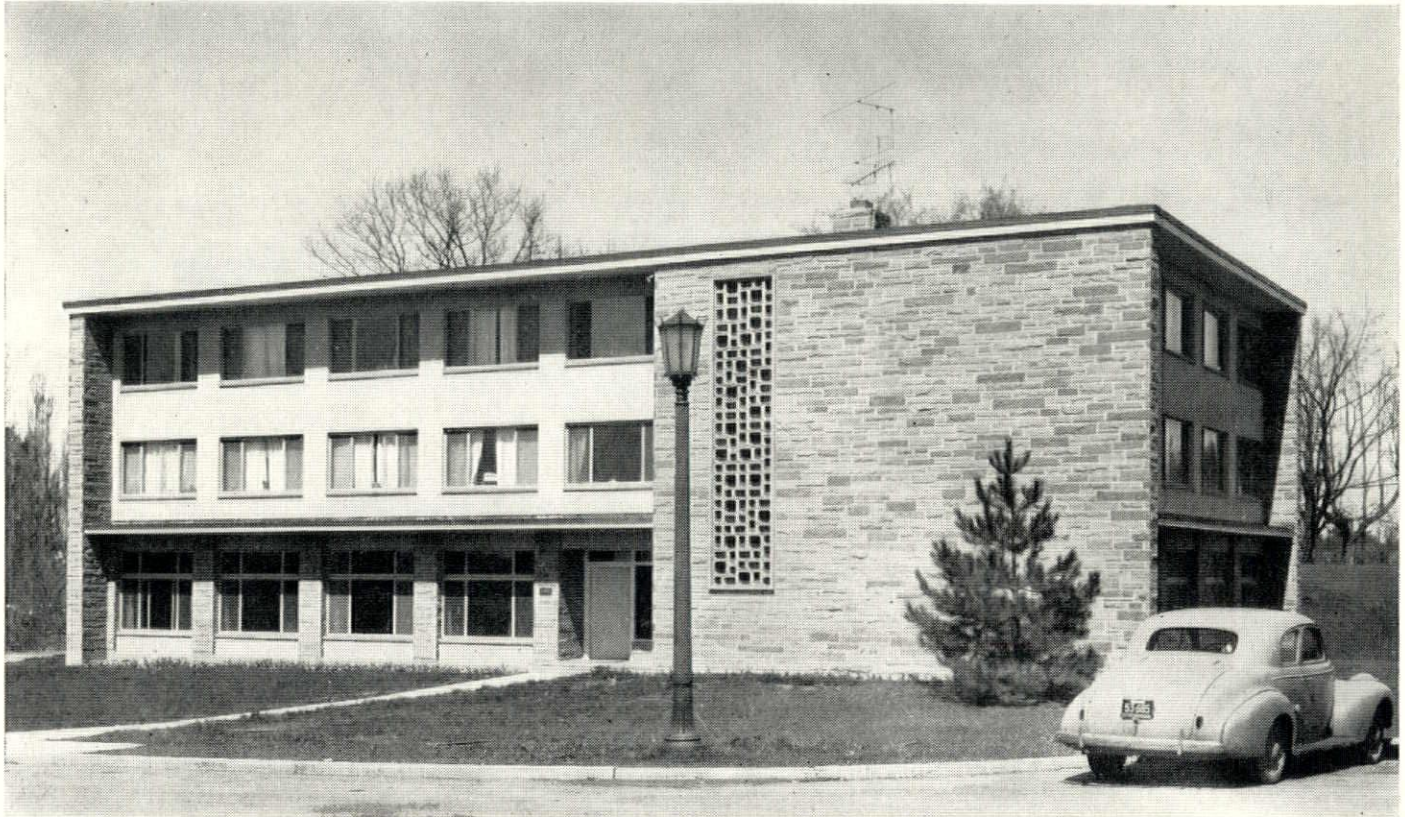
terrazzo corridor floors, Spectra Glaze corridor wainscots, acoustical ceilings, plastered walls, ceramic and structural tile on floors, walls and ceilings for all wet areas. Birch panelled walls are used in the library, recreation room and lounge.

Mechanical equipment includes fluorescent lighting, zoned circulating oil fired hot water heating system, with recessed convectors, two septic tanks and two tile fields.

The building comprises 266,650 cubic feet and the cost, exclusive of site development and furnishing is \$345,200.00, or \$1.29 per cubic foot.

CHI OMEGA SORORITY HOUSE CORNELL UNIVERSITY

TALLMAN AND TALLMAN, *Architects*



Program:

Sorority House to accommodate 36 girls; small plot approximately 150' x 150"; limited building budget.

Solution:

Rectangular building—three floors and basement. Wall bearing structure with pre-cast concrete floor system. Exterior finishes are sawed bed ashlar stone and stucco. Interior wall finishes are painted cinder block, plaster and plywood paneling. Finish floors are vinyl asbestos and asphalt tile. Heating system is gas fired forced hot water with baseboard and convector radiation. Electrical system includes intercom in each study room.

The elements of the building are as follows:

Basement—Boiler Room, Storage Rooms, Maids' Room, Laundry, Recreation Room and Chapter Room.

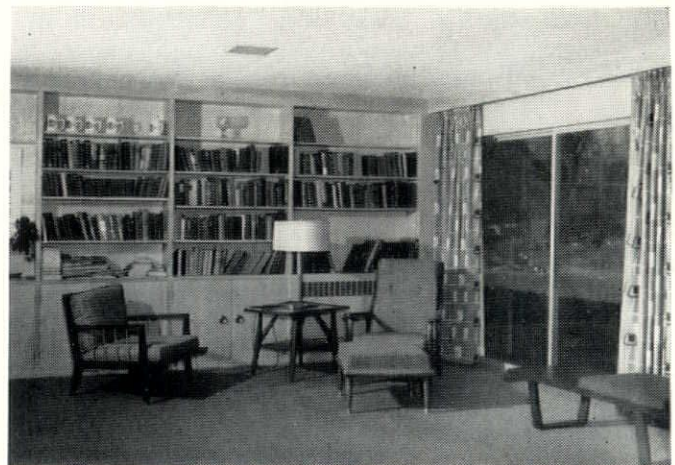
First Floor—Entrance Foyer, Living Room, Library, House Mother's Apartment, Dining Room and Kitchen.

Second Floor—Nine double studies with built-in wardrobes, Bath and eighteen bed Dormitory.

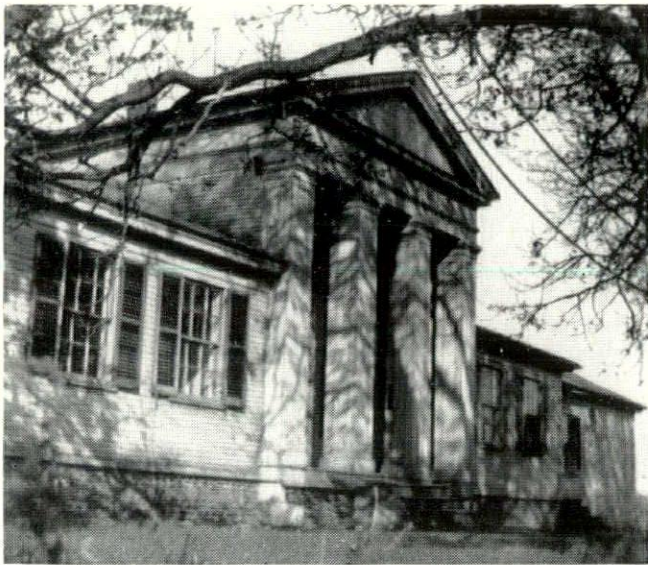
Third Floor—Same as Second Floor.

General Information:

Total construction cost of this project was \$123,162.00, at a cost per square foot of \$9.32.



The Library



In this simple one-story farm house in Riga, N. Y., the builder created an imposing front by incorporating a two story portico, 18'-0" wide with twenty inch square posts. The wall surfaces of narrow clapboards contrast with the broad flat surfaces of the entablature and posts. The walls under the portico are covered with six inch wide flush boards.

During the Colonial and Post-Colonial eras very little building material was transported for any great distance because the cost of transportation was prohibitive. Some bricks were brought to this country in ships as ballast, but bricks were usually selected because of the availability of suitable clay near the site of construction. Marble and granite were used only in localities where such quarries were found. But between the years 1820 and 1850, the period of the Greek Revival, transportation developed very rapidly. The American clipper ships sailed on every ocean and the rivers teemed with traffic. Canals were built before 1825, but it was the opening of the Erie Canal in 1825 that was responsible for the greatest movement of people in our history. Western New York, Ohio, Indiana and Michigan were opened for settlement, and today when driving through these states one is delighted by the charming villages with streets lined with houses built during this era.

Records tell us that between 1815 and 1820 it cost about \$100.00 a ton for transporting goods between New York and Buffalo. This charge was divided about as follows: \$2.80 per ton to freight by boat between New York and Albany, a distance of 150 miles, and \$97.20 per ton to transport it overland by team from Albany to Buffalo, a distance of 290 miles. The time required for the entire trip was between twenty to twenty-six days. Railroad transportation also made great strides during this era. About 20,000 miles of track were laid before 1850.

Marble, brick, wood and sandstone were easily transported, giving the builders in the cities and villages along the canals and railroad lines a choice of material. We know that in the latter 1830's moulded interior trim was shipped to central and western New York cities by Albany planing mills, and marble mantels were purchased in New York City for Rochester homes.

The seaport cities along the Atlantic coast, as well as Natchez on the Mississippi River imported marble mantels, statues, brocades, china and rugs from Europe. Cast bronze Corinthian capitals were brought from Italy to be used in building the porticos of southern mansions. It was a time of great opportunity for both architect and craftsman.

THE GREEK REVIVAL

INSTALLMENT 3

MATERIALS AND DETAILS

CARL F. SCHMIDT

Marble, stone, brick and wood have been the basic building materials for all the styles of architecture. From these materials man has created beautiful buildings in different styles throughout many lands. It is the manner and form in which these materials were used that express the distinguishing characteristics of an architectural style.

The Greek Revival architects did not solve any particular new structural problems, but they did develop new types of plans, new forms in harmony with the Classic Greek spirit, and made new and striking uses of the various building materials.

Wood was the most popular building material because the forests were plentiful and a sawmill was easily erected near a stream where water power was obtainable. Frame houses were usually covered with clapboards. A narrow clapboard about three inches wide with a one-half inch thick butt was very popular, because the heavy horizontal shadow lines from the narrow clapboards contrasted beautifully with the wide plain surfaces of architrave, frieze and fascia of the entablature as well as the pilasters or wide corner boards.

In some houses flush or ship-lap siding was used on the front elevation and beveled siding on the sides. Shadows cast upon a smooth wall surface are straight and sharp whereas the shadows which fall on a clapboarded surface make zig-zag shadow lines and lose their definition.

Brick and wood continued to be the principal structural materials. The brick walls were often painted and sometimes covered with a smooth cement. The smooth cement surfaces were generally scored to imitate stone jointing. Corner pilasters were sometimes built of brick and often covered with a smooth cement. In localities where stone quarries were available, Greek Revival buildings were erected with local stone. The color of the stones and the method of laying them varied with the localities. Granites and marbles were used in many public buildings. In western New York State, cobblestone masonry walls became very popular.

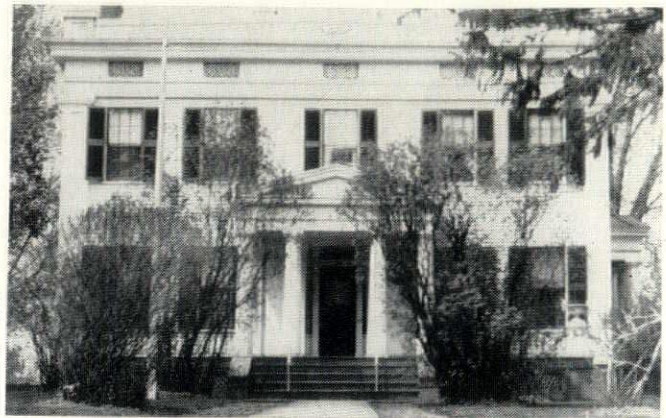
Lintels over doors and windows in masonry walls were sometimes made of brick or stones laid up in flat or segmental arches, with or without special cut key-stones. When sandstone or limestone beams were used for lintels they were set flush in the wall with a plain or tooled surface. In the 1830's it became customary in the more expensive houses, to cut panels in the face of the lintels with square or moulded panel edges and with decorative carving in the panel. A narrow moulded cap across the top of the lintel was occasionally added. Another type was the so-called "three section" or "stepped" lintel, the middle third of which was several inches higher than the ends. This idea, no doubt, was borrowed from the interior trim around doors and windows where the architrave was butted into corner blocks and a rectangular panel inserted over the center of the opening. Sometimes the high center section was paneled and decorated with carving and the narrower ends also paneled. Later in the period we find lintels of this type made of cast iron. There are also many examples of wood lintels in masonry walls. Occasionally the timber lintel is exposed and finished but more often we find the builder set the

wood beam back from the face of the wall and nailed over it a finished piece of wood, one or two inches thick. This finished piece was either plain or paneled.

Windows were small in the early Colonial houses because glass was very expensive and difficult to obtain. But builders always tried to increase the size of the windows and if a series of photographs of houses built between 1675 and 1825 are studied, one can easily discern this gradual increase in the size of the windows. When, in the second quarter of the nineteenth century, the manufacturers were able to produce larger panes of glass at reasonable prices, the architects took advantage of this immediately.

Windows extending to the floor in important rooms became very popular. They were from eight to ten feet high and divided into two or three sash. Under the porticos, doors were sometimes omitted, and access to the portico was only through the windows. The lower sash of the double and triple hung windows could be raised to provide easy passage from the parlor to the portico. Another method was to have a regular double hung window and a pair of small hinged doors in the space between the lower rail of the sash and the floor.

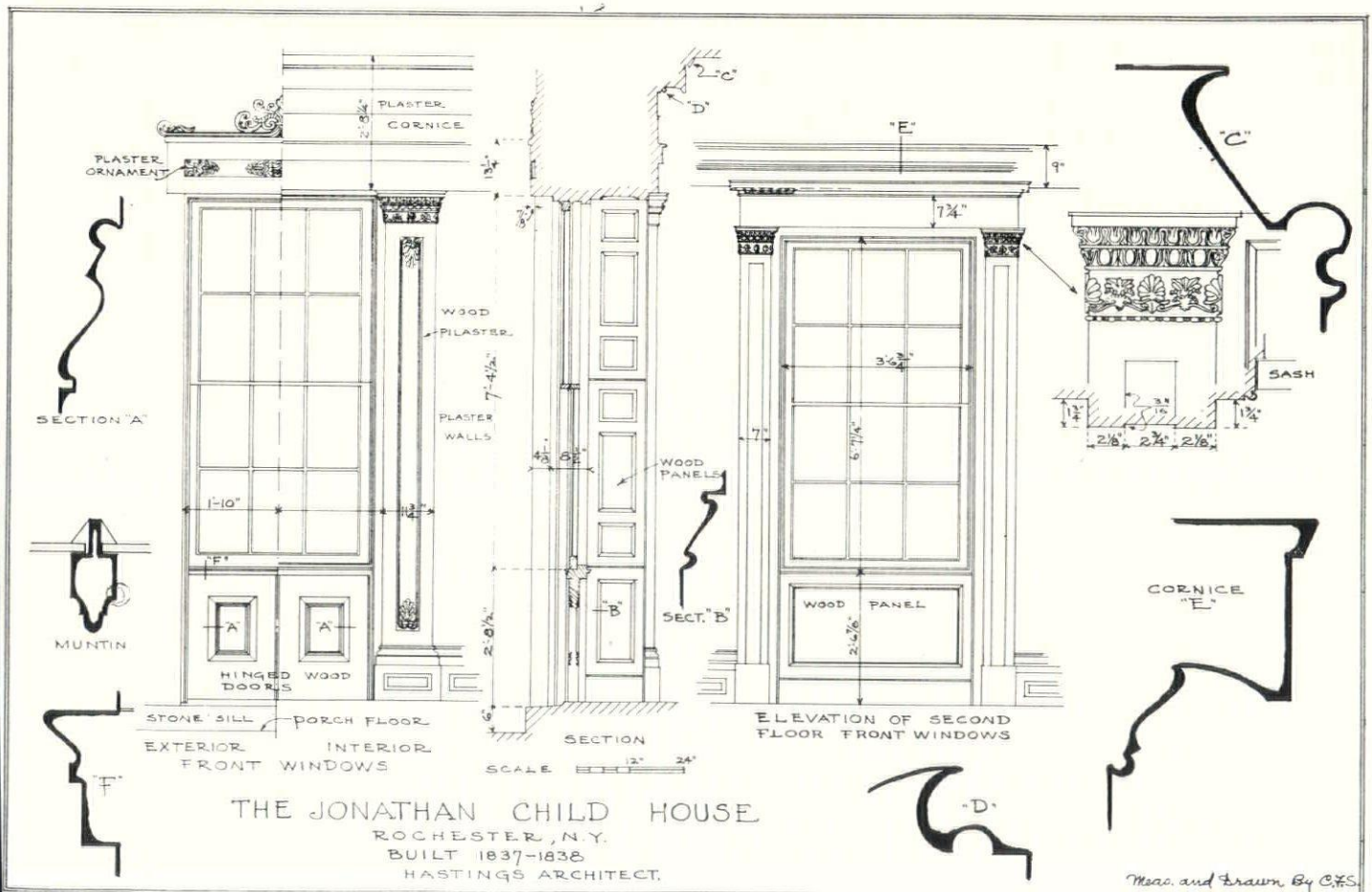
In a room with ten to twelve foot high ceilings the entablature, consisting of cornice, frieze and architrave, according to the rules of Palladio, was about two or more diameters in height. This took up too much wall space. The Greek Revival architects developed an interesting cornice detail that required a minimum of vertical wall space. They deeply undercut the soffit of the cornice with a curved line allowing space for the required bed moulding. Since most of the interior



In this house in Albion, N. Y. the narrow clapboards contrast delightfully with the plain surfaces of the cornice and pilasters.

room cornices were run in plaster, this more compact form was also more practical to use.

In the larger houses plaster ceilings with recessed panels and "center-flowers" became very popular. Some of these "center-flowers" are beautiful designs derived from the Greek honeysuckle and palmette patterns. There are designs for such "center-flowers" in LaFever's book, "Beauties of Modern Architecture" and his instructions for making the ornamental plaster ceilings are interesting to read. He speaks of two methods, the first is what is called, laying it on by hand, which is modeling it on the ceiling with stucco; the second, the ornament is modeled in clay, moulds taken from it, and the ornaments cast with plaster of Paris. "The

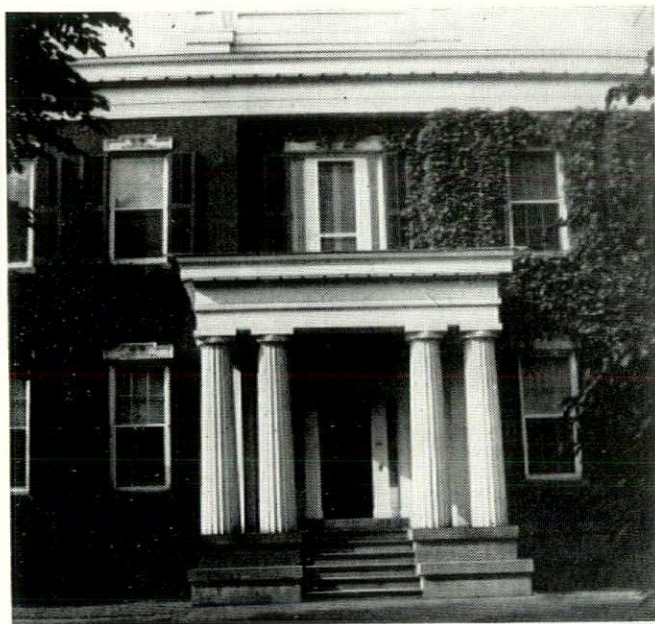


The four windows under the portico of the Jonathan Child house have small paneled doors between the lower sash and the floor to provide access to the porch.

stucco is made of lime putty, mixed with pulverized marble, or raw plaster of Paris with sometimes a little white sand and white hair added to prevent it from cracking. The mixture is then put on a dry brick wall for twenty-four hours, after which it is taken off, well beaten and put on again. This is repeated for four or five days when it will be fit for use. This preparation is tough and prevents it from cracking."

The men who wrote our architectural histories have sadly neglected two very important fields, furniture and the decoration of interiors. Furniture was treated as a separate field and now has been completely taken over by the interior decorators. But the interior decoration of walls, ceilings and floors is as much a part of the interior design as is the interior architectural trim.

By the time the Greek Revival style became popular, exterior and interior painting had become quite common and until the middle of the nineteenth century house decorating was considered an art. Carriage



In the Erickson-Perkins House on East Avenue, Rochester, N. Y., the "three section" or "stepped lintels" are made of cast iron. They were painted originally with a paint mixed with sand.

painters were the expert wielders of the paint and varnish brush and they often did house decorating. From the ranks of the carriage painters came our early landscape painters because they often painted landscapes in small panels on fine carriages and sleighs.

The exterior woodwork was painted as well as the smooth plaster surfaces and frequently even the exterior brick walls. They were painted in various shades of warm grays, green, fawn, straw and peach colors. It was necessary to prepare the surfaces by painting them first with several coats of white lead and oil paint. It was during the Greek Revival period that more houses were finished with pure white lead and oil.

Occasionally we find houses where the original paint can be detected under cornices, lintels and sills where the walls were protected from the weather. One house in Monroe County was built of local stone and covered with a smooth stucco and marked off with imitation stone joints. The stucco originally was painted yellow, the stone lintels and sills of the windows and the lintels of the doors were painted red. The blinds had disappeared, but no doubt, were painted a bright color. The cornice, as in many of the old houses, was not the original, because the thick plank forming the crown

mould and out of which the gutter was gouged, decayed and water from the leaks also rotted the bed-moulding and friezeboard. Hence the original colors of the cornice could not be ascertained.

Interior plaster walls were painted, covered with wallpaper, stenciled, or painted to look like wallpaper. We also find examples where the plaster walls were painted to look like wood paneling and others covered with canvas and painted.

There were no standard colors or materials. The painters ground and mixed their own paints. Colors were sometimes used in pure form and one is amazed at the intensity of the colors. A good craftsman could produce a paint with a fine body and lasting qualities.

From advertisements in early newspapers and from orders for paints to English merchants, we know they used putty, linseed oil, turpentine, driers, red lead, chalk, lampblack, Prussian blue, indigo, copperas, deep olive, vermilion, umber and brown paint. White lead was mostly imported and was expensive, whereas yellow ochre was found in this country and was the cheapest color to use. It was often used for the priming coat. Glazes were very popular with some painters, perhaps, because they were used to a great extent on fine carriages and sleighs. Glazes were made from sienna mixed with varnish and turpentine.

A cheap way of painting was called distempering, consisting of a mixture of whiting and size.

The recessed ceilings were often elaborately painted in three shades of blue, buff or gray, the center panel being the lightest shade. The edges around the recesses were often decorated with an egg-and-dart moulding. It was painted with Paris green and various glazes to look like bronze. A large sunburst was occasionally painted in the center panel.

Imitation wood graining became popular after 1835. Both walnut and oak was imitated, but some of it looks like a decorative pattern instead of the graining it is supposed to imitate. First, it was all done by hand with a feather but later commercial tools for graining came into use. The latter work is easily recognized by its regular pattern and a certain stiffness.

Marble was also imitated with paint on plaster surfaces and the facings around fireplaces and the wainscot walls below the chair rail were occasionally treated in this manner.

It is difficult for one to reconcile all this imitation by some builders especially when the writers of the various handbooks of the period continuously warned the craftsmen against all kinds of falsifications.

Although stenciling is an old method of decorating a wall, it was used throughout the Greek Revival period. It was an economical and interesting method of decorating. Quite a variation was achieved in the arrangements of the stencils on the wall and the various color combinations. The usual method was to have a wide border decoration around the top of the walls or directly under the moulded cornice; also a narrow band around the top of the baseboard, as well as a narrow border around doors and windows. Over the wall surface repeat patterns would be stenciled. Sometimes, the stencils were applied in vertical panels, separated by narrow borders, and the repeat patterns one above the other to appear like vertical strips of wallpaper. The wall space above the mantels usually received special treatment. A few of the color schemes were: walls, yellow ochre with burnt sienna, black and olive patterns; an ivory background with black and burnt sienna patterns, and a warm gray wall with black, red and white patterns. There are many other color schemes with a great variation in the shades of the colors, depending upon the whims of the painter.

Building for the State of New York, 1790-1890

PART X

THE NEW CAPITOL

HARLEY J. MCKEE

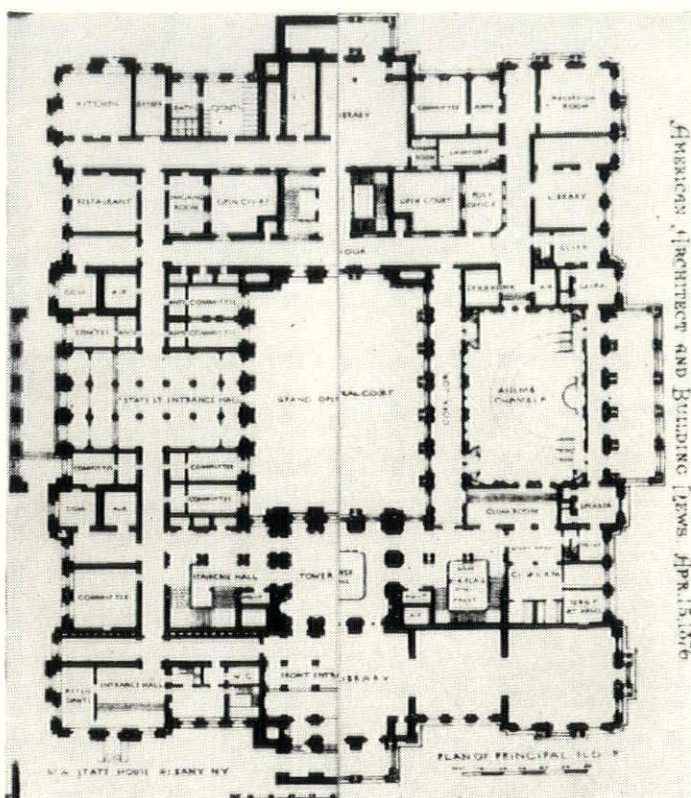
When changes are contemplated, during construction of a large public building, many perplexing questions arise; this is particularly true if one architect is to be supplanted by another, in addition to modifying the design. Can it be admitted that the project was basically wrong in the beginning? How can public confidence and support be maintained? When architects disagree, which is to be believed? What is the ethical procedure? These questions and many others faced the Capitol Commissioners, State officers and Legislators in 1875 and 1876. In view of subsequent events the reader may be permitted to wonder if the proper answers were found.

Early in 1875 the Legislature attempted to clarify the status of the new Capitol building, which had been under construction for five and one half years, following plans originally prepared by Thomas Fuller and Augustus Laver. The illustration shown herewith includes a few adjustments made by Fuller in 1875. The design was quite classic in outward appearance, four stories in height with high roofs, and having a tower on axis with the eastern section. After an expenditure of over five million dollars the walls had reached a height of only two stories. While detailed plans and specifications were not yet available for the remainder of the work, it was estimated that completion would cost about seven million dollars more. Some persons had also questioned the practicability of the plan. The Legislature wisely resolved to withhold further appropriations until more complete data could be studied. The architect, Fuller, would be required to complete his plans and specifications and secure the approval of the Capitol Commissioners; after that the Legislature would be able to see more clearly what was ahead.

The Capitol Commission named an advisory board of experts (Eidlitz, Richardson and Olmsted) and requested them to make a critical examination of Fuller's plans, suggesting modifications if necessary, and secure careful cost estimates of the alternative manners of completion. Fuller, in turn, was requested to make his full specifications and detail drawings with an eye for economy.

The Advisory Board rendered its report in March, 1876; this was supplemented by a number of drawings showing recommended changes. After mentioning the reasons for being called in, and finding the existing construction generally sound, the Board advanced a number of criticisms of the plan:—

- 1) Corridors were poorly lighted.
- 2) The office spaces were impractical (18' wide, 20' to 25' high, 30' long, with one window at the end); "Neither by subdividing such rooms, nor by throwing two together, can much of their space be turned to good account for the ordinary work of legislative committees . . . or any other of the more common business of bureau offices or clerks."
- 3) The legislative halls, being on the third floor, were too distant from the entrances. Being the entire



Left half: First Floor Plan.

Right half: Third Floor Plan.

width of the wings, they blocked circulation.

4) Rooms were not grouped functionally. For example, committee rooms were distributed throughout all four stories.

"By no possibility could the accommodations which have been required to be provided for in the new Capitol, be conveniently arranged on the ground plan of the present building." However, the building was too far advanced to make real remedial changes to the plan.

The Advisory Board also criticized lighting, ventilation, acoustic adaptation, exterior design and detail, and the outlines of the roof, as well as its construction. Its own drawings and details involved changing some minor masses, and the use of a sort of Romanesque style for the upper stories, which involved changes in fenestration. The third and fourth story treatments to be seen on the building today follow these suggestions, for the most part.

Later in March Fuller replied to the objections of the Advisory Board:—

1) The Capitol Commissioners themselves had determined a number of key features of the building, including the size and location of the legislative halls,

(Continued on Page 27.)

The trend in modern building construction . . .

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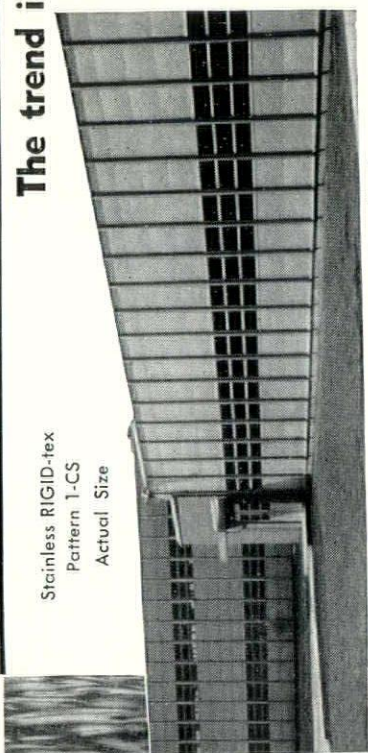
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AMONG THE CONSTITUENTS

by

WARREN L. HENDERSON

Contemporary Architectural Design

The following is condensed from an article in a recent number of "Skylines" bulletins of Kansas City Chapter by George Fred Keck, of Chicago, one of the early leaders in the modern movement.—(These excerpts are from a reprint in the Westchester chapter "Blueprint.")

What is happening to the Modern Movement? Is it fulfilling its prophecy? After twelve post-war years of the greatest building boom in history—it might be good to appraise results.

As in every phase of human activity there has been, in fifty years, revolution in Architecture. In the early years of this century, our school emulated firms such as McKim, Mead and White. The firms that built many State Capitol Buildings were Post, Wetmore, and Charles Platt, among others. I remember in 1933 or thereabouts that a competition had been held in which not a single modern design had been submitted. Shortly afterwards there was such a competition in Chicago, and we entered—so that the same could not be said of it. I still have the letter received from the jurors; it read in part, "Thank you . . . We are very pleased to announce that you have placed number 103. There were 104 entries in the competition." There must have been one more modern design, or one that disqualified!

While traditional architecture was flourishing, there were other forces at work. I speak here of Richardson and the young Chicago School (consisting of Sullivan, Wright, Maher, Garden, Tallmadge, Watson), the early California School consisting in part of the Greene Brothers and Bernard Maybeck, and smaller groups in areas such as St. Louis. It seems there were no grass roots in the East. I recall Mumford once saying there wasn't any good Architecture (contemporary) east of Buffalo. These few courageous radicals have in large measure been responsible for recent events in Architecture. And what do we have now? We have our freedom. Do we like it? Today we can design whatever we like with an audience who is ready to accept it. The sky is the limit.

Let's begin with our schools of architecture: they are vastly important today as they were in the past. Yesterday they were headed and staffed by scholars. They knew what they were talking about, and they knew how to express themselves, verbally and visually. Perhaps, if they lacked anything, it was practical experience. The greatness of the teacher lies in his ability to stimulate the student to work and think. The mistakes of the schools of the past lay in the emphasis in direction.

Today the pendulum swings to the other extreme. Today our schools are staffed with technicians. Excellent planners, excellent designers with plenty of practical experience and their staffs are also of that character. To some extent scholarship is lost. Our schools are becoming "how to do it" schools—with the new formula substituted for the old.

If a little more scholarship could be installed into our schools it would be helpful. But it may be fairly good as it is—at least it should be given a chance, and perhaps in time scholarship will again appear.

Now what about us, the practicing architects in mid-century! Perhaps we're satisfied, but the question is, are we doing significant work? I begin to worry mightily about the question, when I see the unanimity of acclaim given certain priests in the profession, and I say—is history repeating itself?

There are more clichés in contemporary idiom as now acclaimed by its high priests and the professional magazines, than ever before. This is an exclusive club with a list of restrictions about what to do and what not to do, so classified that it is like an IBM machine, you conform or you're out. You come out of the machine all punched up—and ready to line up, just like the others.

So far, all that I have seen has been slight improvement in the site plan and some new building not much superior to the old. Perhaps we must be satisfied with this for the time being, just as in a forest, after a fire, the rapid softwood growth acts as a fertilizer for the slower growing hardwoods—so perhaps we must be taught to look forward to the next generation of buildings to be an improvement over those of today.

BROOKLYN CHAPTER

Nominations and Elections

The Committee on Nominations consisting of Charles M. Spindler, Chairman, and Messrs. Adolph Goldberg, Joseph Mathieu and Harry Silverman submitted the following list of candidates for offices for the year 1957-1958:

Officers:

President — Irving P. Marks
Vice-President — Herbert Epstein
Secretary — Joseph V. Franco
Treasurer — Anthony J. Amendola

Directors for 2 year term:

Abraham Farber
Stanley W. Prowler
Donald I. Weston

Director for 1 year term:

Frank Formica

New York State Association of Architects—Director:

Joseph Levy, Jr.

Alternate:

Irving P. Marks

Delegates to Annual Convention, Sept. 19-21, 1957 at Buffalo, N. Y. are as follows:

Irving P. Marks, Joseph Levy, Jr., Anthony Amendola, Harry Silverman, Martyn N. Weston and Adolph Goldberg. Alternates: Stanley W. Prowler and Charles M. Spindler.

A.I.A. Convention

Since the annual Convention of the A.I.A. was held May 14-17, 1957 at Washington, D. C. before our annual meeting, the following were elected as delegates and alternates at the April meeting:

Delegates: Adolph Goldberg, E. James Gambaro, Irving P. Marks, Joseph Levy, Jr., Anthony J. Amendola, George E. Beatty, Frank Randazzo, and Charles M. Spindler.

Alternates: Joseph Mathieu and Martyn N. Weston.

CENTRAL NEW YORK CHAPTER

The April meeting of the Chapter was held on the 13th at the Mark Twain Hotel, Elmira. Enfred Anderson, Director of the Arnot Art Gallery, Elmira, spoke on "Art, Modeling and Human Nature." Also featured was the Michigan Society of Architects' film "Design For Living."

June's meeting, highlighted by election of officers and the Annual Banquet will be held at the Sherwood Inn, Skaneateles on the 8th. More details on what transpired are forthcoming.

NEW YORK CHAPTER

A.I.A. Centennial

Centennial Dinner—About two hundred and thirty A.I.A. members and guests took over Oscar O. Delmonico's restaurant on the evening of April 25th. One hundred twenty-seven of these were from the New York Chapter; the rest were from the other chapters in the metropolitan area. The atmosphere, in case you weren't there, was appropriately and authentically gas-light era; the food was excellent; August Heckscher (Director of the 20th Century Fund and former chief editorial writer for the N. Y. Herald Tribune) delivered an equally excellent speech. Among the honored guests were National A.I.A. President Leon Chatelain, Jr. and Executive Director Ned Purves, and their wives.

Competitions and Honors

The National Institute of Arts and Letters has announced award of the \$1,000 Arnold W. Brunner Prize in Architecture to John Carl Warnecke of California. The prize and a citation was conferred on Mr. Warnecke by Ralph Walker, F.A.I.A., at the joint ceremonial of the National Institute of the American Academy of Arts and Letters on May 22.

The Institute and Academy have also announced election of honorary members: Benjamin Britten, British composer; Isak Dinesen, Danish author; and Pier Luigi Nervi, Italian architect-engineer, whose visit to this country last year was of great interest.

Fulbright Scholars. American sculptors who have studied abroad on Fulbright scholarships are having a group show of their works at Wellons Gallery, 17 East 64th Street. This is their first group show; most of the work shown has not been seen before in New York.

The Enrico Fermi Competition, to design a memorial to the noted physicist, has been won by an American, Reginald C. Knight of Sarasota, Florida. Considering the international scope of the competition (even Iron Curtain countries competed!) this is an honor to all Americans. The winning design uses a series of tall, tubular bells to symbolize the science of physics, and is otherwise a simple architectural development of an open plaza.

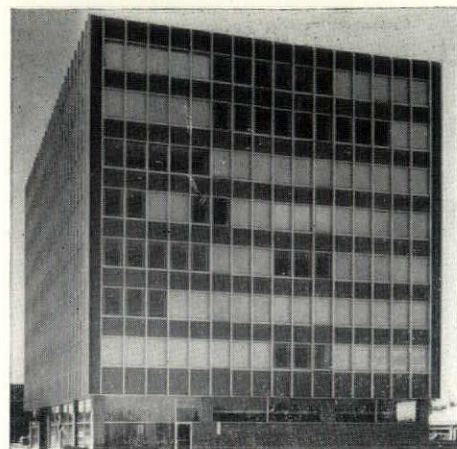
The American Institute of Decorators presented 3 of 16 awards in the 11th An-



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nual Home Furnishing Design Competition to Architects, including a first award to Sven Markelius of Sweden, and honorable mentions to Eero Saarinen and Charles Eames. Perhaps by coincidence Robert Carson of this chapter was a member of the jury of award.

The National Institute for Architectural Education (formerly the Beaux-Arts) has selected Robert P. Burns, Jr. of North Carolina College the winner of the \$5,000 Paris Prize in Architecture as 1957 Lloyd Warren Scholar. Mr. Burns was adjudged winner of a design competition for "An International Airport." The distinguished jury making the award included chapter members Messrs. Abramovitz (Chairman), Goldstone, Stowell, Benjamin Lane Smith, Teegeen, Cavaglieri, and Walter Prokosch, author of the program.

Education Note

The Chapter's Education Committee held a student discussion session at Columbia University's Avery Lounge last February, attended by student chapter members from Columbia and Cooper Union. Giorgio Cavaglieri and Chairman Benjamin Lane Smith presented the students with enlightening dissertations on what they might expect, and what would be expected from them, in a very small office such as Cavaglieri's (2 men) and in a very large operation such as Voorhees, Walker, Smith & Smith (over 500). It is intended that this meeting will be the first of a series designed to enlighten students on problems encountered at the practicing level, for the benefit of both themselves and their future employers.

Pratt Institute, Brooklyn, last March

sponsored its annual design competition for High School Seniors. The problem, on the subject of "A Kindergarten," and executed in six hours, was this year taken by 67 students representing 18 schools, a record for the series.

"... Through That Remembrance Gain Strength"

Talbot F. Hamlin,	1889-1956
Grosvenor Atterbury,	1869-1956
Cameron Clark,	1887-1957
Ben John Small,	1908-1957

The profession of Architecture, and specifically the New York Chapter, has this year sustained the loss of four prominent members. Fellows of the American Institute of Architects, the men were similar in achievement and honors while individualistic in thought and interests. As such they are representative of the great architects of our time.

Cameron Clark, a skillful traditionalist in residential and civic design, was active in city planning and served as consulting architect to the Borough President of Manhattan.

Grosvenor Atterbury, community planner and inventor, pioneered several technical advances in building and prefabrication and was Medal of Honor winner of the New York Chapter in 1953.

Talbot F. Hamlin was without peer as an author and historian. As Professor at Columbia, his penetrating research and analysis will remain a continuing contribution to the study of Architecture.

Ben John Small, partner in the firm of LaPierre, Litchfield & Partners, was known throughout the profession for his substantial contributions to the art of specification writing. His books on architectural practice and his monthly column in "Progressive Architecture" will keep his memory fresh.

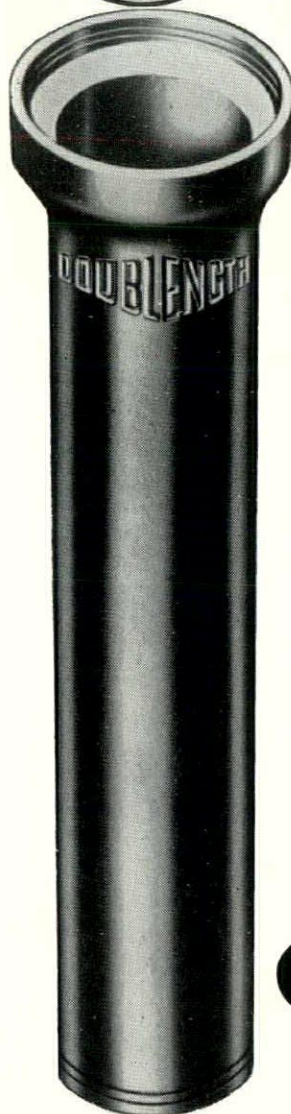
It is for us who remain to reflect upon these men and their achievements, their thoughts, their ideals. It is for us who remain to gain strength through that remembrance.

Raphael Hume Bequest

The Chapter has received a bequest of \$500.00 from the estate of Raphael Hume. The Executive Committee, upon accepting the Deed of Gift, decided that rather than permit the bequest to be dissipated in some inconsequential fashion, the money should be set aside for an appropriate future worthwhile project of distinction. The motion to this effect was unanimous. Mrs. Hume is being notified of the action.

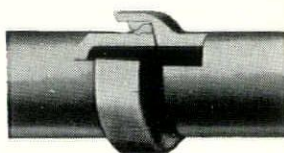
Technical Committee Dinner

The complex problem of designing the Air Force Academy for 2,500 cadets, expandable to 5,000, was presented at the Technical Committee Dinner Meeting on March 28th by Walter A. Netsch, Jr., partner of Skidmore, Owings & Merrill. Mr. Netsch, with the aid of colored slides, very ably traced to the beginnings of the project to the present day construction phase. In presenting the problem, Mr. Netsch discussed the exhaustive regional planning studies that were required and the problems to be solved in locating an academy and its airfield and services in the mountainous area of Colorado Springs. The difficulties that were encountered in providing for 750,000 visitors each year, and the complex circulation problems within the area itself were brought out. In addition, the individual problem of the cadet and his surroundings were discussed with relationship to the whole complex.



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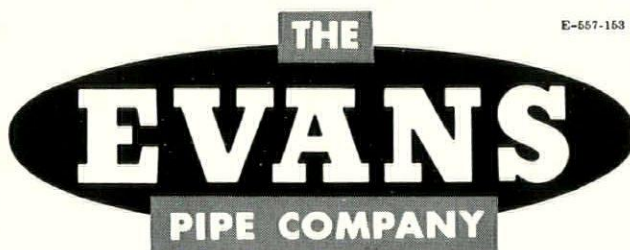
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The development of the building group itself was explained and slides of the various materials that were considered, of the mock-ups, of the interior layouts, of lighting studies were all shown.

At the end of the meeting, in answer to questions about the controversial issues that arose when the design was presented, Gordon Bunshaft, partner of Skidmore, Owings & Merrill stated that the Academy "is everything that we wished for." Mr. Bunshaft elaborated further on the undeveloped chapel shape shown in the slides of the model of the Academy. He said that it had been "well received" by the new Secretary of the Air Force, Donald Quarles, and that approval is expected within the next few weeks.

SYRACUSE SOCIETY

Society meetings continue to have good attendance, due in large part to an annual program which promises something of value to every architect. (This program or schedule is published and distributed to all offices early each fall.)

On April 18th for example, F. Curtis King spoke on the Development of the Onondaga County Office Building, currently nearing completion. Following his talk, he conducted a tour of the building, describing the most noteworthy features of the marble and glass achievement. All agreed that here is the beginning of a new, finer Civic Center for Syracuse.

Scene of May 2nd's meeting was the Syracuse Museum of Fine Art at which the National A.I.A. Honors Exhibit and the Central New York Chapter's Exhibit were being displayed. Another feature of the current exhibit was a showing of the work of Gyorgy Kepes, outstanding modern painter (designer of many covers for the magazine "Interiors").

On June 6th election of officers will take place and a discussion will be held to take action on a resolution concerning the Society's support of a new Civic Center Plan.

WESTCHESTER CHAPTER

Previous Meeting

At the meeting held at Dick Hayes' Place, White Plains, April 16, the following committee reports were given:

Membership — Harry McConnell introduced Mr. Robert Charles Quentin, an applicant for membership.

Scholarship — Fred Voss reported that the Scholarship Committee met to interview the Charles A. Dewey Memorial Scholarship candidates and make recommendation for the 1957 award. Applications were received from seven candidates from various parts of the county, including three from Yonkers, two from New Rochelle, one from Thornwood, and one from Larchmont.

He said that the high scholastic caliber of the candidates made the decision of the Committee very difficult. After carefully considering the character, recommendations, and scholastic ability of each candidate, it was the unanimous decision of the Committee to award the 1957 Charles A. Dewey Memorial to a 1957 high school graduate whose name will be announced, as is the custom, at the Scholarship Dinner.

It is the recommendation of the Committee that a \$1,000 Scholarship award be made to this recipient in two payments—\$500 at the start of the freshman college year and \$500 at the start of the sophomore year. The purpose of the division would make for closer contact between the Chapter and the recipient.

The Scholarship Committee consists of Frederick H. Voss, Chairman; Robert W. Crozier, Donald H. Newman and Paul G. Lips.

Scholarship Dinner — Millard Whiteside reported that the tickets would be sent to all members of the chapter. Chapter members' dues include the cost of their personal ticket, which they will pick up at the door.

Invitations were being sent to guests, suggested by the Directors.

Suitable entertainment for the affair is being arranged so that a pleasant evening is in prospect. Millard suggested that members arrange early with interested contractors and suppliers for their attendance. Tables each seat twelve people. There are only ten ring-side tables of which several are already reserved.

National Convention

President Norman Blair appointed the following members as Westchester Chapter delegates to the National Convention: Laurence Loeb, Compton Miller, Gerson Hirsch, Millard Whiteside, and Fred Sutton.

Special Meeting

After the regular meeting, a special chapter meeting was held. President Blair explained that, as published in the April "Blueprint," this special meeting was called to hear the report of the Nominating Committee and accept nominations from the floor, as the Scholarship Dinner was replacing the regular May meeting when nominations are usually made.

(Continued on Page 24.)

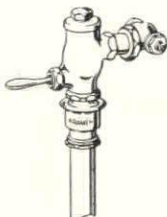
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CONSTITUENTS

(Continued)

Russell Kilburn read the report of the Nominating Committee consisting of Harry McConnell, Donald Sirine, John Thompson, Russell Kilburn and Robert McCoy, which recommended nominations as follows; to serve if elected from July 1, 1957 to June 30, 1958:

President — Norman Blair

Vice-President — Millard Whiteside

Secretary — Robert Crozier

Treasurer — James Peck

The following members were nominated as directors of the Class of 1960 to serve if elected from July 1, 1957 to June 30, 1960:

Director — Russell Kilburn

Director — Allen Tuttle

As there were no further nominations from the floor, nominations were closed.

This means that the election at the June meeting will be just a formality and that the above slate of officers will serve the Chapter for another year.

An Educational Opportunity

On May 9th and 16th, Con Edison co-sponsored, with General Electric Company, a Lighting course on modern lighting practice was held at their Eastview Service Center.

Architects and Electrical Contractors were invited. Each session ran two hours, starting at 8:00 P.M., after which refreshments were served. A Certificate was issued at the end of the second session to those who participated in both meetings. This certificate was to have shown that you took part in a course on present day lighting practice.

For the benefit of those Architects who were attending the convention or because of other commitments were not able to be present at the second session, arrangements are being made for the repetition of this second session, only, early in June, date to be announced.

STATEN ISLAND CHAPTER

Remarks by Honorable Thomas F. Reilly, Jr., Commissioner of Borough Works, for the Honorable Albert V. Maniscalco, President, Borough of Richmond—S. I. Chapter, American Institute of Architects, Meurot Club . . . April 4, 1957

The Borough President has requested me to express his regrets in not being able to be here this evening. As you know, he has had a case of virus. He has asked me, with your permission, to convey this very short message for him.

"I realize that there is little time in the course of a dinner for a long message from me—and I shall not abuse your kindness in extending to me that privilege by trespassing upon that time.

"I just want to extend to the Staten Island Chapter of the American Institute of Architects—and to all of you my own personal felicitations, and as the President of the Borough of Richmond, the good wishes of all of the people of our Community.

"You, as Architects, carry a distinction and a respect in our Borough.

"As you well know, Staten Island is passing through a period of change and to better conditions of living. Your efforts are visibly noted.—As one rides around our Island and sees your work, one can truly appreciate the part you are playing in bettering conditions of living. We can all be proud of your work.

"I want to take just another moment of your time to pay a special tribute to an illustrious member of your Organization who has been so recently removed from among us—Theodore Koch. Theodore Koch has left us—but he will long remain in our memories.—It is difficult to realize that he is no longer among us.

"In addition to his many services—he served with distinction as a member of my Advisory Committee.

"His honesty, righteous and most commendable integrity exemplified the character of your membership. His purpose is your purpose—in maintaining the highest professional standards of practice and conduct on the part of the Architect.

"I would like to close on this note, that there is real constructive work ahead for our Architects on Staten Island. I know you will continue to exert your efforts for the best interests of our people.

"I wish you all the very best of everything—

Thank you,

ALBERT V. MANISCALCO"

--- and may I also thank you for a most pleasant evening and extend my own good wishes to you all.

A TREND IN AIR CONDITIONING

By MALCOLM B. MOYER, *Consulting Engineer*

Since the beginning of "Air Conditioning," in other words, artificially cooling of living spaces, the selection of equipment and the general design to incorporate it, has been fraught with rather complex mathematical calculations.

In the determination of the quantity of coolant to use, it has been good practice to make a minute inventory of the number of occupants, the kinds of activities in which they might be engaged, the heat output of any motors which might be in the spaces, and of course the heat given off by the lights. Some have gone on to compute the heat which might be given off or absorbed by the four walls and the ceilings. Then of course comes the disposal of the heat contained in the moisture in the atmosphere. This moisture is conceived to be coming from the human bodies, any cooking or boiling water in open spaces, moisture given off by plants, etc. This heat is called "latent" while the heat which was mentioned above, plus heat and moisture which might be brought in for the purpose of freshening the air, is also included.

So-called "design temperatures" have been set up.

95 degrees outside and 80 degrees inside, with values for the amount of moisture in the air at each state of temperature.

When these computations were complete, refrigerating equipment of suitable capacities was selected and installed. It would seem that with all of these computations the system could not go wrong. But the fact remains that the basic assumptions concerning the state of the outside weather, the number of people in the cooled spaces, and the amount of vapor released by them or carried in from out-of-doors fluctuates continuously, and the control of the equipment becomes faulty.

Another factor is the relative scarcity of mechanics who can be trusted to assemble and start the equipment when assembled.

These factors have led to the use of a few simple "Rules of Thumb," and a growing use of factory assembled "package" equipment. The manufacturers are steadily increasing their capacities to meet the growing trend towards simple packaged equipment which can do a good average job.

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Queens Chapter, AIA
Rochester Society of Architects
Syracuse Society of Architects
Staten Island Chapter, AIA
Westchester Chapter, AIA

SUBJECT: *THE 1957 SIDNEY L. STRAUSS MEMORIAL AWARD.*

Nominations are open for the 1957 Sidney L. Strauss Memorial Award, presented annually since 1950 to an Architect, or *any other person*, for having rendered outstanding service within the previous five (5) years for the benefit of the architectural profession.

The Award is well established, and cherished by its past recipients. Your continued interest would be much appreciated; moreover, urge wide circulation amongst your membership to this announcement.

The formal presentation of the 1957 Award will take place at the Annual Dinner of the New York Society of Architects, to be held this coming December.

Rules governing the Award are as follows:

- (1) Nominations may only be submitted by a constituent organization of the New York State Association of Architects.
- (2) All inquiries concerning the Award should be directed to the committee chairman personally, address: 384 East 149th Street, New York 55, N. Y.

- (3) The name and qualifications of a nominee should be in the hands of the Committee not later than Monday, October 7th, 1957, in a sealed envelope, addressed as follows:

Sidney L. Strauss Memorial Award Committee
c/o New York Society of Architects
101 Park Avenue, New York 17, N. Y.

and in the lower left-hand corner of envelope, add "*Nomination for Award.*"

THE AWARD COMMITTEE

George J. Cavalieri, Chairman
Dean Leopold Arnaud, Vice-Chairman
Fred L. Liebman, Secretary
Matthew W. Del Gaudio
Julius Eckman
Simeon Heller

HOUSING DESIGN COMPETITION

Sidney L. Katz, A.I.A., announced today the winners of the Annual Citizens Housing and Planning Council-Pratt Institute Housing Design Competition.

The winner of first prize is Leo Mahoney of Brooklyn, and a 4th year design student at Pratt Institute. Mr. Mahoney's solution included the development of an open corridor scheme in which the corridors act as public galleries. Louis Zerlow, Paul Tauber, Robert Adams and Kurt Resch were awarded 2nd, 3rd, 4th and 5th prizes respectively.

John Mesick, Joseph Russo and John Totino received honorable mentions for their designs.

The problem this year stressed economy of construction and aesthetic achievement. The winning solutions indicated duplex and triplex residential units with corridors occurring on alternate floors so that

complete through ventilation might be achieved in all apartments while circulation costs could be kept to a minimum.

The Jury of Award included the following: Samuel Ratensky, Director of Planning, New York City Housing Authority, Joshua Lowenfish, Director of Architectural Research, New York State Division of Housing, Seymour Howard, Georgio Cavaglieri, Bruce Graham, and Sidney L. Katz, all architects, and instructors of the 4th year design class at Pratt Institute. The awards which are given each year by the Citizens Housing and Planning Council to encourage improvement in housing design standards will be awarded to the students by Professor Olindo L. Grossi, Dean, School of Architecture, Pratt Institute.



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Designed in a modified Colonial manner of red brick, the Electchester union cooperative housing project at Parsons Boulevard, 164th Street, 72nd and 56th Avenues, Jamaica, consists of three- and six-story buildings occupying 15 percent of the property. The area is fully landscaped, with sitting-out areas for adults, play sections for children, and on-site parking for 30 percent of families in the development.

Under the sponsorship of a Joint Board of Electrical Union No. 3, I.B.E.W., a housing committee was formed in 1951 to provide cooperative housing accommodations for union members. Accordingly, 128 acres of Pomonoc Golf Club property was purchased, of which 65 acres were retained for the project and the remainder sold to the City Housing Authority for the erection of a subsidized housing project.

Bay windows and wood shutters dress up Electches-



ter's apartment motif, along with a restrained play of ornamental band courses. Parcels of unused property were deeded to the City of New York for construction of a public school and a children's playground.

Bronze Plaque Award, Queens Chamber of Commerce Building Awards.

BUILDING FOR THE STATE OF NEW YORK (Continued)

the interior court scheme, the location of the tower, the height of the elevations, the height and projection of the porticos, and the roof treatment.

2) He had met several times with the Advisory Board, making changes which had met with their approval; now they were criticising him for things which they had approved then. They could not have both a large legislative hall and a corridor alongside it; either circulation or size would be compromised.

3) If his Assembly Chamber was too high for good acoustic properties, why had the Advisory Board made their chamber design still higher?

4) With respect to the exterior, Fuller considered the Board's "treatment of the main tower exceedingly unfortunate and out of all character with the building." As the building stands today, the tower was never completed, and can be seen only from the court.

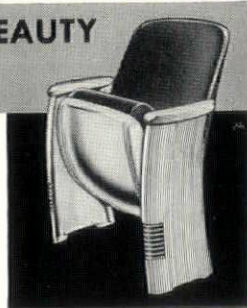
In September 1876, Eidlitz, Richardson and Olmsted

were appointed Architects of the Capitol, superseding Fuller. Although their designs were adopted, the controversy continued for some time, numerous letters being written by individual architects and by groups of them. If Eidlitz, Richardson and Olmsted were opposed to Fuller's design, Hunt, Dudley and Lienau supported it "We are unanimous in the opinion that the suggested alterations are no improvement on the original design" A majority of the Senate Finance Committee reported against the Advisory Board changes; a minority wrote a strong dissent. In 1877 Governor Robinson vetoed an appropriation bill for one million dollars, which incidentally provided that the exterior be finished in the style of the original designs, calling the building a "great public calamity." But eventually the work proceeded, bringing new difficulties which will be described in the next issue of the EMPIRE STATE ARCHITECT.

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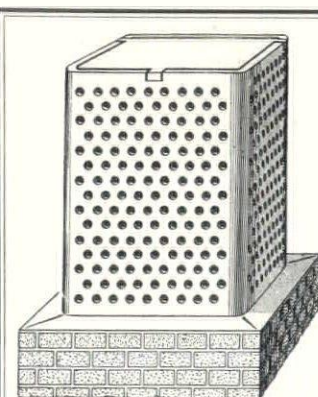
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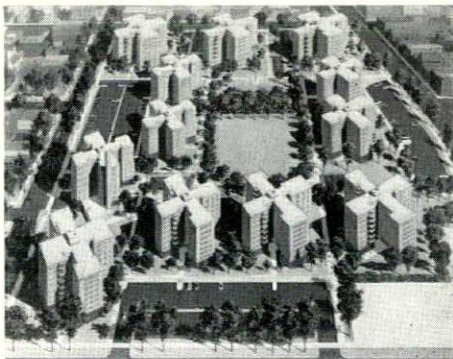
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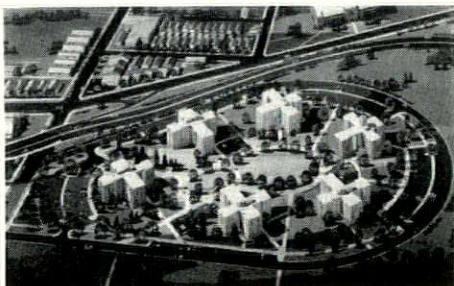
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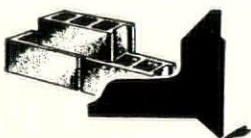
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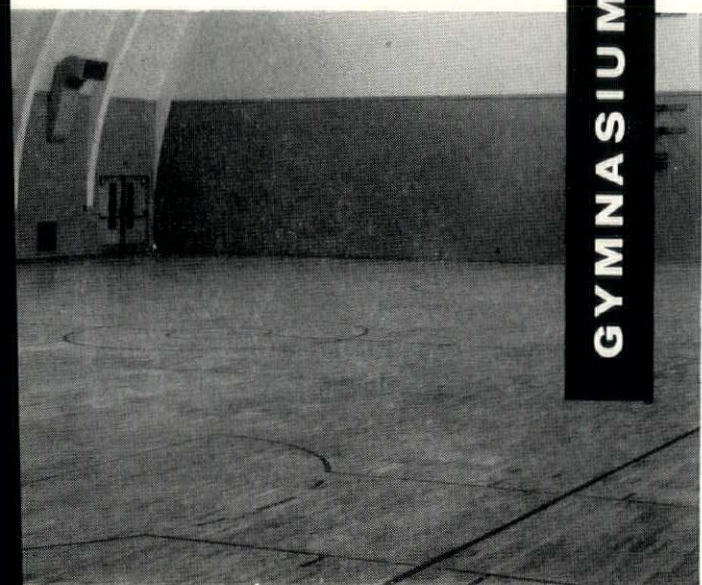
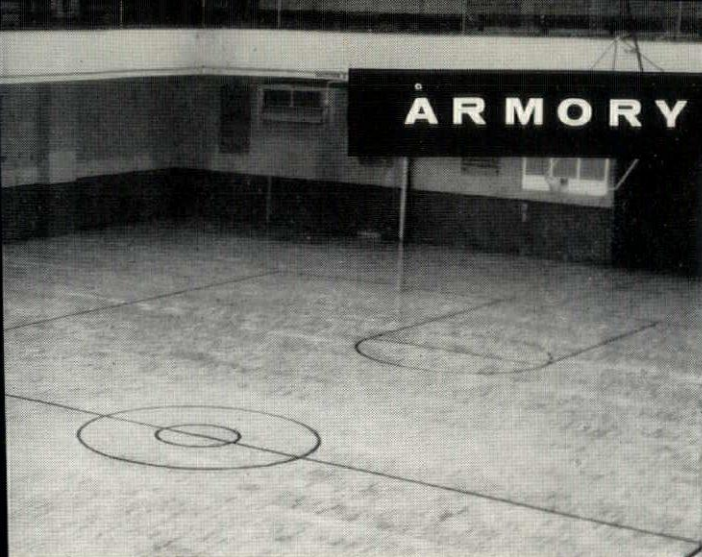
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